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May
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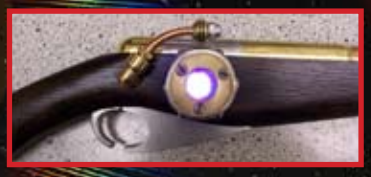
PSYCHO STYRENE

The Journal of SCI-FI, Fantasy, & Horror Modelling

lived in Sci-Fi models



Building a Pirate Baster

Monarch Models Interviewd

Making a tholian Spinner

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Data Burst

By Geek Bot

Wow here we are again with Issue 2 and boy we have tried to get some good stuff in for you guys but first I would like to thank everybody who contributed to the last Issue and made it such a success and to those of you that downloaded it as well hope you enjoyed it☺.

We have some great stuff in this issue again for you; it's amazing how a large death ray motivates the staff☺, the second part of the endeavour article, a really nice Kroenen figure, some weathering techniques and from the outer reaches of the galaxy a Tholian war craft.

Well with the niceties covered here I would like to just mention something that a came across this month I know to many people think that the whole SCI-FI and horror genre is a small one that's well on it's way to extinction but seriously is there any need for model companies to produce some of the kits in such small quantities.

I mean costs aside if you produce 2000 kits world wide, and then say well if they sell out that's it we won't do any more what happens to those people who come into the hobby in a few years, where are the kits for them to by ? Is it just me or does anyone else wonder about weather the manufactures are creating a small hobby? Drop me a line at Readers Comments and let me know what you think.

Well that's enough of my little rant again for another month I thinks it's well past time for you to get on and hopefully enjoy this Issue.

Front Cover By Richard Jary & Darren Llewellyn
Rear Cover By Brian Wilkinson

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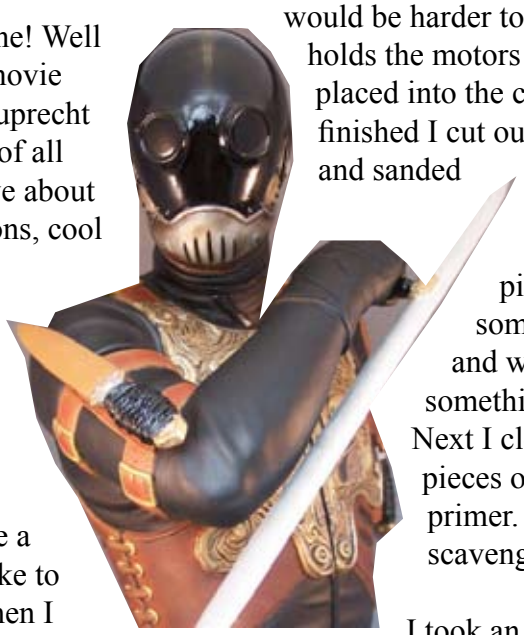
Out of the Box

Kroenen

J. Johnston

Welcome to my article for Psycho Styrene! Well where to start? The first time I saw the movie Hellboy I would have to say that Karl Ruprecht Kroenen went down instantly in my list of all time favourite villains. What's not to love about this character? Undead, surgical addictions, cool costume, can deflect bullets and runs on clockwork! And don't forget the fact that he has no eyelids! This 1/3 scale bust of everyone's favourite Nazi was meticulously sculpted by Joe Simon and released by PSI Kits, is cast so well that there are virtually no seam lines or prep work to be done! Also it fits together like a dream! Usually when I paint up a kit I like to make it as true as I can to the movie. When I picked this kit up I noticed that it was roto cast so the base and torso area are hollow. There are a lot of possibilities with this kit so I thought to myself what if I could cut into the chest and add motors and real gears that turn just like in the movie? I pondered this for just a while and decided this would be the route that I would go! Now before we start do remember that this piece is fantastic on its own and doesn't really have to have any embellishments added to it but motion and sound are a big part of the character of Kroenen and would be a great way to compliment and already incredible kit. I had to make a decision if I were to do this, once I started there would be no turning back! With the consequences facing me I decide to start!



I first washed the head, arm, base, knives and sword with Simple Green cleaner to get rid of all of the mold release agents. I didn't do the torso area yet as I would have to clean it later after all of the cutting and gutting is finished. Now, I'm not sure about your definition of fun on a Saturday night but scalding hot pieces of melted resin flying into the corner of your eye doesn't thrill me as much as it used to so goggles are definitely the way to go when doing this kind of work. On the underneath of the torso, where the waist connects to the base I cut out a large oval hole almost as big as the diameter of the waist with my handy dandy Dremel tool! I had to make the hole this big since the spaces on Kroenen's gold plated vest are spread out further than the waist area and it would be harder to contort the mount that holds the motors that I would build when placed into the chest cavity. Once this is finished I cut out the two areas on the chest and sanded around the edge of the chest holes. Before I started I had taken a few pictures in case I did something that I would regret and would have to resculpt something later with some Aves! Next I clean the torso and prime all pieces of the kit with Krylon grey primer. Now, were ready to go scavenging for parts!

I took an old one-time use disposable camera, an old junk clock; pieces of hard clear plastic, some vintage bronze 5/8 spur slot car gears and two 9-volt DC hobby motors to use for the clockwork. Before I start, I take a ½ inch piece of plywood that I have cut to size and push it up into the oval hole so that is flat and standing up inside the chest. I mark through the chest holes with a pencil where the motors will be mounted in the board. I drill into the board with a hole saw in two spots and I use Krylon gold spray on the front of the board. I added the gold just in case enough light were to pear inside it would disguise the board. Once dry I place the motors inside the holes and temporarily secure them with tape in case I have any adjusting to do. I take two plastic gears from the camera, each one a little different from the other and prime them. Once dry I then apply 5-minute epoxy and glue them to the inside front of the chest so each piece hangs down in the top of each corner of the holes and gives the appearance of more clockwork

spreading beneath the vest. I take a bracket from the clock and one gear that has different cuts in it, cut them both to fit the corners and glue the bracket on the right hand side opening and the gear into the corner of the left side opening. This breaks everything up and gives it a little different look as each side is not the same since the character of Kroenen builds his own clockwork and mechanics. I put one vintage gear on the shaft of each motor shaft and tighten them into place. I cut a piece of plexi glass close to the diameter of the waist and mount the plywood onto it making a base. I put the board with the motors back up inside and make sure that nothing will hit inside or that the gears won't grind against the other decorative pieces that I have placed in each hole. Everything seems to match so I secure each motor with brackets to the board, cut a piece of plexi glass close to the diameter of the waist, and mount the board standing up into the centre of the plastic base. Before I put all of the "guts" inside of this guy I will need to solder two positive wires and one negative wire to the appropriate terminal on each motor and run these down through a hole behind the board through the plexi glass. I line this hole up with the top of the stone base, mark and drill a hole there so the wires can go into the hollowness of the swastika base and everything can be concealed! I know that the motor assembly looks kind of silly but it will serve its purpose. Everything works and there is more than enough wire to play with! Once all of this is completed I push the whole assembly up into the chest cavity secure it from underneath and putty, sand and prime everything up! We're ready to get slapping paint on this happy, one hundred and seven year old occult guru!

I take and spray Kroenen's mask area with Krylon gloss black and set it aside to dry. I use Testors sanding films and wet sand his baton sword with the different grades of grit from medium to very fine. The reason I do this is because it will give the sword an almost glass like finish that will look more reflective and close to real silver when sprayed with the Krylon metallic silver spray. Once these two parts are painted I set them aside to dry for a few days, or maybe even a week for the metallic silver finish. I've learned from a lot of mistakes in the past and we don't need any fingerprints on his mask or sword! I take masking tape and place them over the holes of the chest cavity as to not get any over spray all over the motor and gear assemblies that I have built for the inside. Next I take Createx Transparent Sunrise yellow and spray on all of the leather strap areas and the knife casings. Why Sunrise yellow? On Kroenen!?! Well it is actually a more orange colour. The reason I chose to use this paint is because it would be a good undertone colour for the leather work and it dries really slowly. I spray it on thick and let it set about 5 minutes and then spray the fast drying Freak Flex Buried Alive brown right over top of it. Since Freak Flex dries fast it reacts with the slow drying paint and it "shrinks" thus making very tiny cracks everywhere. This effect looks great on the leather,

giving it that aged and cracked appearance just like the real thing! I apply dark, almost black washes to the leather getting it down into those tiny hairline cracks and once dry, seal it with dull cote. Then I use various rounds of brown, orange and red pastels to give it a realistic appearance and then seal with dull cote. I made the leather that holds his golden vest in place older and more crimson colour looking as it looked in the movie and the leather straps on his arms more of an orange and almost brand new leather! Man, he must have had that vest for a long time! They just don't make them like they used to!

Next I use Testors gold enamel paint and hand paint the entire front and back parts of the vest. The good thing about Testors metallic paints is that they run down in all the crevices. Once it has dried I use a black glaze; of about 60% black acrylic paint and 40% water and brush it on in small sections of the vest. I don't put on more than I can handle at a time and I wipe it off with a rag. It leaves the glaze deep in all the crevices and designs in the vest bringing out all the details and accents into this amazing looking sculpt. Then using various golds and silvers, I dry brush the high spots on the vest bringing out more detail and textures and aging the gold vest up a bit. I also apply brown and coppery washes in certain areas of the sculpted mechanics of the vest. Once I'm happy with what I see I dull cote the vest section. Usually you don't dull cote over metallic finishes but since we are going for an aged appearance with the vest it won't be much of an issue. Next I base coat by brush, Liquitex Ivory black and do all areas of Kroenen's clothing on the torso, head and arm. At this point the face mask has dried so I use liquid latex mold builder on the mask area and all of the leather straps and gold vest. Once dry I dull cote everything up and add highlights with my airbrush of Freak Flex Near black on all of the raised folds of the clothing. I do this very subtly so it appears more realistic. After that I mask with the mold builder on the clothed areas on the head, leaving the straps that secure the helmet untouched. I spray Tamiya semi gloss black on the straps. I then use Freak Flex Silver Bullet on the jaw part of the mask and Liquitex Burnt umber on the leather strap on the neck. I use various brown chalks to give that rusty tarnished appearance to the jaw and aged look to the leather. Finally I take Testors silver paint and finish the buckles, rivets and nuts on the head and Van Gogh light gold and deep gold to the buckles and eyelets on the torso and arm. Everything is sealed with dull cote and all latex masks are pulled off!

On to the base! I basecoat the stone base with Liquitex Neutral Gray mixed with a little bit of Liquitex Ivory Black and once dry I dull cote. Then I use the same black glaze that I used on the vest, to get down in all the cracks of the stone work. After that I dry brush highlights of Liquitex Neutral Gray and then once again even lighter highlights of Neutral Gray mixed with Liquitex Titanium white. Finally I do the last bit of dry brushing on the corners of the stone, giving it a weathering appearance with straight Liquitex titanium white.

Now we are ready to mount the torso to the base! Finally there is a little bit of clarity is starting to come from all of this chaos! Before I glue this to the base I need to drop all of the wires from the chest gears down into that hole in the top of the stone base. We wouldn't want to forget that! Once the wires are run down into the base area I pin

and glue the torso to the base with 5 minute epoxy. With this part finished I'm ready to do all the wiring in the base area!

I couldn't find any motors that were slow enough, other than clock motors, which were way too slow so I will have to use two 10-k 0hm potentiometers to slow the motors down. These Potentiometers have a long shaft knob on them so I will be able to reach into the base easily and turn them up or down depending on how fast I want the gears to turn. I want each motor to run off of its own potentiometer and battery so that I can adjust each motors speed and they will have a longer battery life. Imagine two of these motors draining one battery! This is the hardest part to explain so I'll do the best that I can!

The potentiometers have three terminals instead of two like the motors, the middle terminal serving as to decide how much voltage to send back to the motor, thus the speeding up or slowing down. We will call these the positive, middle positive and neutral terminals. Remember the two positive wires we soldered onto the positive terminal on the motor and the one neutral wire on the neutral terminal? I take one of the positive wires and solder it on to the positive terminal, the other positive to the middle terminal and the neutral wire to the neutral terminal of the potentiometer. Then I cut one long positive wire and one long neutral wire (better to have too much than not enough) and solder one to the positive terminal and one to the neutral terminal, thus keeping the chain going. Nothing needs to be done with the middle terminal anymore but the outside two have to continue the chain. I do this same step for the other motor and potentiometer. After this is finished, I mount each potentiometer up inside the roof of the base with some hot glue and I leave the knobs pointing down for easy adjustment! Now we have two wires from each side left! At this point I take a toggle switch and on one side I solder the positive and neutral wires to each respective terminal. Then the final touch for the wiring I take a 9 volt battery snap connectors and solder the positive and neutral wires to the likewise terminals of the switch. I mount the switches on the inside walls of the base with hot glue. I also mount on the side walls two 9 volt battery holder clips as well. I pop the batteries into the snap connectors and the motors begin to whir away! I put the batteries into the clips and adjust the knobs of the potentiometers. The motors stop making noise and the gears turn at the slow cryptic speed of Kroenen's clockwork in the movie! Everything is concealed inside and hidden away! I add a little tiny ticker inside the base so that he ticks like in the movie. I polish up the vest and leather straps with Future Floor Wax. Then I carefully cut two pieces of clear hard plastic (about 1/16) to match and glue over each of the chest openings. I add another piece of this same plastic around the holes as edging and paint with Testors gold, which is glued around the outside. I glue and pin the head and arm in place at this time with more of that "always by my side" five minute epoxy!

For the finishing touches I use Testors gold and silver on the parts of the knives. I wrap the handle of each knife with 26 gauge craft wire that I have painted with Testors Gloss Black. This gives it a different texture and also replicates the handles more from the film than the flat surface handles of the sculpture. Next I glue the knives into place on each arm. I mask off the entire blade of the baton sword and I spray Tamiya semi gloss black on the handle. I do the ball tip of the sword and the riveted clamp of the blade with gold as well. Once dry I peel the mask of and place the sword into the hand in the position that we have all come to love! The last thing that I do is add little metal rivets to each strap that secure the face mask with super glue. I got these from an old belt that I found laying around and they would be the final touch to this fantastic piece!

Now this undead Neo Nazi is truly worthy to be Hitler's top assassin! So if you feel that your ready to give Kroenen a wind up then you can pick him up at PSI's website at Psiad.jpg ! Any questions or comments, you can visit me down at my website at Girls Guns and Monsters Thanks for reading!

ScratchBuild

The Micronauts Endeavour! An Unusual Subject Indeed Part 2

By John Michals

When we last left off with the Endeavour I had gone into some of the back story of the ship, researching images of it in the comic books it appeared and how I came to the design I would build. I was going to cut out foam board pieces that had been traced or pasted onto cardboard as templates.

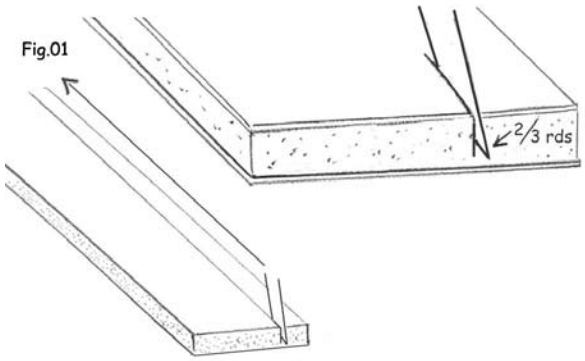
Let me take this opportunity to discuss some tools you will need. A metal straight edge is handy because the ship has some long, straight, parallel pieces to be drawn and cut. The metal type is preferable as you will be cutting materials with knives and blades. The knives would probably chip away and ruin the surfaces of most other types of rulers and would be dangerous as you may cut your hands. If you can get a metal T-Square, made for cutting instead, that also would work fine. I use at least 2 cutting tools. First off is a manual, hand held, mat cutter, Logan Series 1500, Foam Board Cutter, which uses Blade #492, often used in custom framing. Once butted against a straight edge it will give you accurate cuts nearly every try. Also the mat cutter allows you to turn the blade to the other side and make bevelled edge cuts at a 45 degree angle. That is sometimes handy. I also use a manual Olfa-L snap-off blade hand knife. As each tip of the blade wears away you can bend and pop the worn edges off. I recommend having a set of pliers around to do this with as you might cut your hands if you tried this bare-handed. I also recommend some good safety goggles to protect your eyes. Even though we are dealing with foam board and cardboard the chances are if a blade snaps under pressure the shard of metal will go flying around the room. I have seen it happen before. If that metal gets you in the eye you are in big trouble! A protractor for measuring angles. A compass for drawing circles would be useful. It is likely that depending on the size you want to build this ship, or any ship which uses circles as part of its structure, a standard school supply compass will be insufficient. I recommend ruler compasses or circular cutting tools that allow you to extend the radius of the circles with an adjustable arm mount. You will also need glue to assemble the pieces. A large self-healing Cutting-Mat. I bought a Marvy brand but I'm sure there are many others on the market that are just as good.
I also use hot glue and a glue gun. You could use the mini-version I suppose. There might be a better glue than this but so far no one has been able to point me to it. It does get very hot and I can feel the heat thru the foam board some times. You must be careful using hot glue as you could get burned. I have had hot glue drip on my hands many times now and have peeled melting flesh off on at least one occasion. Perhaps the best thing to do if you get glue on you is to rush your hand under cold water. The glue will cool and you may be able to peel it off without it taking skin. You might also consider using special gloves to protect your hands. I recommend some type of insulated, heavy fabric gloves-not latex rubber as the hot glue could burn through that type of glove and adhere the latex to your skin creating more problems. If you are a minor I recommend finding another, safer glue or at least have the supervision of an adult when gluing pieces. The glue will set quickly- which is a major advantage-but you should work in a well ventilated area as it does smell. Also as you glue pieces the glue tends to trail off and leave cobwebs afterwards.
Wait until the glue is cool and dry and you can simply pick the cobwebs off most places.

Side Note: If you can't afford a special tool for drawing large circles, other than a compass, there is an old school way to do this. Using a nail or pin mark your centre of circle. Tie a string to the nail or pin. Measure out the radius, the ½ way across measurement, of the circle. Tie the pencil or cutting tool to the outer edge of the string. Use one hand to hold the pin in place and with the other hand trace or cut your circle.

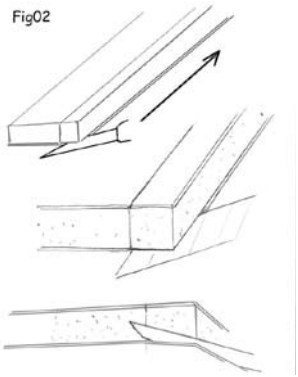
Once the templates are cut out place them on the foam board and trace them. Before you cut check that the spacing on all the rectangles are even and parallel where they need to be. Line up your straight edge and cut them out. Once you have your top, bottom and side pieces cut you need to trim a bit from the side walls to make neat seams where they

will join. Using a piece of foam board trace the thickness of a board on to the edge of the insides. You will then use the mat cutter to remove a section of foam board without cutting thru to the other side. To do this make sure the blades edge does not extend all the way down. It should go down 2/3rds of the way but not all the way. Fig01.

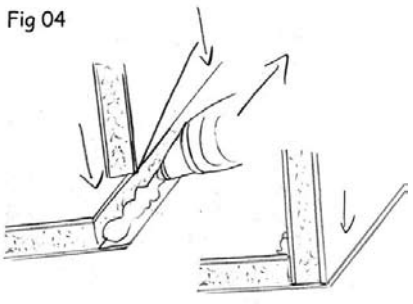
Once you have made that cut use the Olfa hand

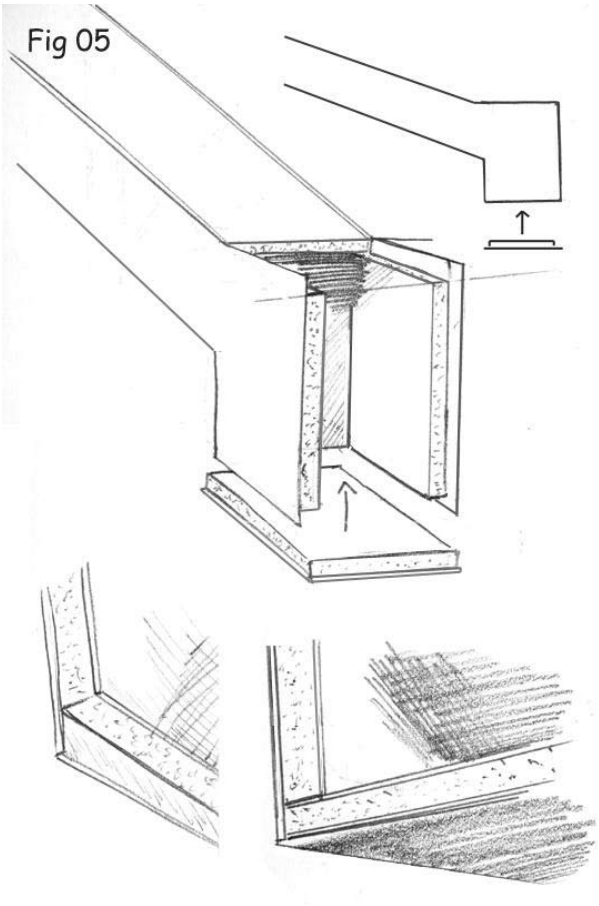


cutter.
Extend the blade to the same thickness as the foam board edge and carefully insert it between the cardboard face and the foam. Fig 02. Carefully pull up on the foam board and it should pop out now. Fig 03.
You now have a sort of routed channel where



the other foam board for the top and bottom of the engines can mount and leave a clean seam. Fig 04. You could use the bevelled edge and cut all edges at 45 degrees if you wanted but I find this method works better when you glue side walls and top parts together. Fig 05.





Once the engines are assembled we can start on the cone. How do you make a cone, a somewhat circular object out of flat foam board? In the next part I'll show you how to skin a starship.

Interviews

Scale Ruler

By Darren Llewellyn

Following on from last Issues interview, we look further into the arena of the retro resurgence with a company that has gone a step further than most other companies have attempted with the repo kit market and produced new kits in a retro style, Monarch has quickly made a name for it's self with horror and fantasy modelers alike with it's Nosferatu kit.

We spoke Scott McKillop, a physician from Ontario Canada, who is also the president and founder of Monarch Model Company Inc

Could you tell us about the company and what you think is behind this new resurgence in the horror Sci-Fi model kit market?
The company was created in 2006 and incorporated in 2007. It is a grass roots response to the niche market needs of monster, fantasy and super hero styrene scale model kit builders. Tom Lowe at Polar Lights proved that this could be done and that the market needs were vibrant. With the loss of PL (Polar Lights), an obvious vacuum was created. Combined with my long term fantasy to start a model kit company, I took the plunge. I think the resurgence is tied to the rise of EBay; with grown modelers rediscovering
the kits from our past and wanting to add to the collection with newly tooled creations.

How long has the company been in operation?
Not long. It began as a thread on the Hobby Talk Bulletin Board in February 2006. From there the thread grew and took on a life of its own. Before I knew it, the company was created with our first kit was on the drawing board. Nosferatu was released in November 2007. Monarch was incorporated the same month. Now in 2008, the future is looking quite favorable.

Other companies have tried to redo these retro styled kits before, where do you think they went wrong?
I can't say what they did wrong but I can say what we did right: Gary Makatura and Jeff Yagher. Simply put, without their skill and insight to model kits and their devotion to the Aurora legacy, Monarch would have been forgotten by the hobby community by now.

What was the inspiration for you to start up and become one of the successors to the Polar Lights legacy?
Well as above, the vacuum created by the exit of PL and the timing of my financial ability to act on my fantasy allowed for this to occur. More over it is an approach to the business as a hobby. Some hobbies are very expensive; travel, art, wine, cars. Mine happens to be creating model kits. At least I don't have to worry about going out of business because this will never be a "business", rather a very passionate hobby.

Were you a fan of the aurora kits as a kid or were they something you came into at an older age through the second hand market?
I have been a fan of Aurora kits from the time I was six years old and had my first kit, The Vulture and Mad Dog customizing kit, in 1972.

What kind of aurora kits did you collect and make?
Only monsters and they had to glow and occasionally some Sci-Fi. I would build vehicles and aircraft whenever I had the firecrackers available to blow them to smithereens. Ho boy good fun!

Did you consider going down the line of resin kits over IP ones?
Never. I had to be told what "GK" stood for, in 2006 but it is a great source of inspiration for IP kits. Like literature for screen writers, a good resin kit inspired the need for an IP Nossy and the rest of the surprises up our sleeve for 2008.

Would you mind telling the readers how you come to pick what kits are issued and a brief insight into the process of creating the kit?

Well it starts with picking something that we think we can sell at least two thousand units. Then me, Jeff and Gary kick around the design of the kit's character. Jeff sculpts it up keeping in mind that it will have to meet the requirements of a metal mold. The prototype is sent off to China for pattern making, and subsequent revisions to the pattern, based on the parting lines and guide pin placement and overall part fit. Then a couple of months later, the tooling is complete and the first test shot is born. The test shot is assembled and analyzed for part fit and ease of assembly. Any revision occurs and the metal tooling is adjusted. A second test shot is born and hopefully it is OK. Otherwise more adjustments and more subsequent test shots until everything is perfect. In the meantime Gary has been painting up a storm for the box art illustration. The instruction sheet is drawn out and the graphic files are sent to the printer. Once production is complete, an ocean freighter delivers it to my door. Big trucks cart it away to the distributors' door, then on to the hobby dealers' door and finally your door.

Online there seems to have been a lot of talk of the decline of the model market particularly in the sci-fi fantasy market, has this been a concern to you, or did you think that it was dying because of the lack of regular IP kits at reasonable prices?
Exactly that. If there is no product on the shelf, how can there be sales? Putting monster kits on the shelf may never sell to the same degree as car or aircraft kits but they will sell enough to make it worthwhile to a small grass roots company that has a passion for the product. Fun is fun and it never goes out of style.

You seem to have come to the market place in a very quiet manner outside of the internet. Is this because of the number of modelers out there that are into these retro kits? Or is it some other marketing reason?
I am not sure I understand the question. You advertise to the extent that you can afford. Plus it is a long road to recognition. Eventually once the product is available, if it is worthy, the power of the internet will carry it forward to all points on the globe. We are a small company and will grow over the next several years. It does take time but a good product will speed up the course of our maturation.

Do you think the resurgence of the retro model market e.g.: new kits and reissues that seem to be becoming available were as a direct result of the trade in them on EBay or was this a gap in the market that had been missed for too long?
I believe very strongly that the power of the internet was fundamental to the successful resurgence of the retro model market. It has always been there with Toy Shop Magazine, retro toy shows, and lawn sales but the internet and EBay specifically, I think, caused the greatest surge but hey I am not an economist.

Many of these seem to be trying to fill this gap with big name sci-fi reissues, do you think this is good for the industry or do you think they are trying to make money off of a popular name?
Any product is good product because it keeps the interest on the radar and it likely motivates others to "do it better". I would rather have 10 versions of escalating quality of a Sci-Fi kit, than just one or possibly none. We all see a Picasso differently.

You seem to have taken the tack of releasing kits that are in the aurora retro style like the Nosferatu kit, or almost the missing accompaniment to old aurora kits such as the ghost of castle Mare what made you take this route over straight reproduction kits?
Just a company philosophy 'tis all. Polar Lights made the most of the Aurora catalogue and with Moebius and possibly the new A corp. people, there isn't much room left for reproductions. Just our Monarch philosophy. It may or may not be the right tack. Time will tell as it always does.

Are there any plans to release any type of customizing kit like aurora did to add extra scenery to your model kits?
Hmmmmmm.....company secrets and a public domain idea....There are potentially three of us doing this right now, so the hobby builder is likely to see something like this in the future but it may not have the Monarch moniker.

Do you think that so many of these retro style kits have come onto the
market because there is a hole in the market left by the bigger companies that is ignoring the sci-fi modeler for a while now?
Absolutely. But obviously the big companies practice by the bottom line and the market analysis must be telling them that figure kits are a poor return on investment. Again this is my speculation, nothing more but it does allow for smaller companies such as Monarch to find room to grow. So don't worry, if we ever produce a car kit, it will come with a socket for

the firecracker.

Have you any plans to produce original kits for newer sci-fi movies for example “I am legend” , “Speed Racer”, or the much talked about online remake of the “Creature from the black lagoon” or do you see Monarch keeping to the retro arena?
Licensing is the issue. They don’t give those things away. Moebius has made the most head way there, so I suspect you might see those subjects at their discretion but for the most part we have not examined the modern monsters too closely. Never say never though.

Is there a likely hood that we may see the release of some of the old superhero kits?
Hmmm again great ideas but with three kit companies out there and only so many copyright licensees allowed. No guarantees.

What would be your holy grail of kits to produce?
Nosferatu, The Ghost of Castel Mare and the 1962 Lunar Exploration Suit MK-I. Now I can retire. Sad thing is any answer would tip the company future plans. I promise that if we ever produce the Holy Grail kit, I will personally Follow up with an email to declare it so.

A lot of sci-fi fans on the forums have been discussing where the moon suit on your products page has come from, it is a very inspired looking creation and I remember designs along that line turning up in sci-fi books when I was a kid in the mid 70’s, where did the inspiration for it come from?
None other than the Allyn Burson Hazzard Lunar Exploration Suit MK-I designed and earth tested in the early 1960’s. He was an engineer at JPL. He passed away at an early age from cancer. His sister filled me in on a lot of the inventor’s background. He sounded like a remarkable person and scientist. His son David lives in Florida. Perhaps the most famous image of the moon suit appeared on the cover of LIFE magazine on April27 1962. The best story about the suit was in the late sixties when it was clear that it was not going into space, the prototype lay in a box on Allyn’s driveway for about 10 years! It pretty much disappears from history and existence after that.

So are there any other kits that are on the drawing board for 08 that you could give us some hints towards?
Yes besides the ghost and the moon suit, there are three more kits that we are developing for 2008, that have not been included on the website as of yet. Four or five in total for 2008. They are all figures at 1/8 scale to fit with your aurora collection (we hope). Two are fantasy type characters, sculpted by Jeff Yagher, and the third is a monster. We are also trying to “inject” a few little low budget surprises along the way but even a low budget surprise takes time in the IP world. The important lesson learned here is to work at least 12 to 18 months in advance. So when Jeff is finished with the 2008 sculpts, we will be going immediately into the 2009 and 2010 projects.

Finally do you think that there will be place for these types of kits for a long time to come?
I really hope so.... but I can’t see this being around in 100 years, I mean how many of us build Balsa wood models or build our own crystal radio sets. The popularity of the hobby of the 1960/1970’s child is certainly not the same of today’s children. There will likely remain some small version of it but mostly for the uber collector. I hope to be proven wrong. I’ll watch from the clouds.

Pictures Courtesy of Brian Wilkinson, Tony Phillips, Steven “Ignatz” Lee

Quick Tips

Hints and Tips

By Rob Hey

Battle Damage (1)
Take a small nail (say, ¾ to 1 inch) and hammer it into the end of a piece of wood to act as a handle. Heat the head of the nail using a lighter or candle and press lightly into the area of the model to be 'damaged'. Do a cluster of these small depressions, but don't do them too deep. Lightly sand or shave away the resulting raised edges of your damaged area, then finish the main colour scheme of the model. This heat treatment will not work with resin models. For this use a small round burr in a motor tool (e.g. *Dremel*) to make your depressions being careful not to overdo it

When you get to the weathering stage,dry-dab[1] on various shades of metallic, black, brown and even dark violet in and around the 'damaged' area. When this is dry, grind some soft artists' charcoal into a powder and load a dry, stiff paintbrush with the powder. Starting at the 'damaged' area, brush the charcoal powder backwards, lifting pressure on the brush as you get further away from the area. Repeat this until you have a nice, dark blast patch with scorching trailing off behind.
You can use ground-up artists' chalks of other colours to add depth to the streak.
Chalks must be sealed using a spray varnish.

[1] *Dry-dabbing is like dry-brushing, but the brush, pad or cotton-bud is almost dry and you use a stabbing, rather than brushing action.*

Vivid Reds & Yellows
These are hints I picked up from a car customiser for spray finishes. Getting really vivid reds and yellows can be difficult and unless you apply dozens of coats they always comes out a bit dull and even off-colour. The trick for red is to apply a coat or two of brilliant gloss (lemon) yellow first and let this cure for a day. Even if the yellow coverage isn't brilliant the coats of red on top will be really deep and rich. This works for all shades of red but don't try it with pink!

For a vivid yellow the surprise undercoat is gloss black! For this though, the black undercoat has to be pretty good and absolutely must be fully cured before you overcoat with yellow. These tips work for both gloss and matt final finishes.

Why Wet & Dry Paper?
Wet & Dry paper (or cloth) is different to sandpaper. Sandpaper is primarily used for wood and softer materials such as clay. On the other hand wet & dry paper is generally used for harder, smoother materials such as plastics or metal. Wet & Dry paper can be used dry but it is far more effective if used wet. When wet, there is improved lubrication and the grit does not clog up so quickly.

The coarseness is given by a number which known as the grade. The higher the number is the finer the grit. The finer the grit is the smoother the resulting finish. The finest grits are often call "chrysanthemum" paper (the grit was originally made from the ground seeds of the chrysanthemum). The coarsest of grades may be on cloth and are usually known as Emery cloth (you have to be pretty desperate to use these). Wet & dry paper can be used as it is, on a sanding block or stuck to a stick or piece of plasticard with double-sided tape.

Experimental Model
This may seem obvious, but very few modellers I know actually do this intentionally. Buy a kit from a car boot sale, discount shop or in a sale. The subject doesn't matter and it doesn't even need to be complete and it can even have been started. You don't even need to be interested in the subject. Take out the useful bits for your spares box and keep the rest for experimentation. You now have pieces of plastic with which you can experiment and test to your heart's content without damaging anything important. A larger model will give you more scope with which to work.

The Foss Effect

By RSW Jary

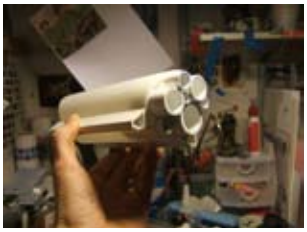
A scratch build inspired by the artwork of Chris Foss

Inspiration

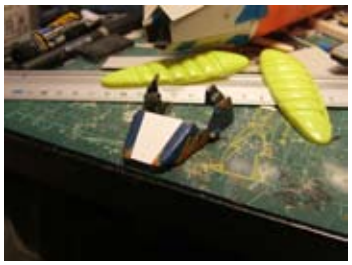
This build was inspired by a discussion on the starship modeler forum in the run up to Christmas 07. It started with a member Siscoash1 asking if any one had been inspired by the art of Chris Foss, which ended up with me (blitzspear) Siscoash1 and DEC deciding to have a go at kitbashing a foss inspired ship over the Xmas holidays as a fun project.

I decided to you found items i.e. junk to build my ship with no real plan to follow the build sort of evolved as I found bit and pieces that I thought would fit in with the theme.

Design and Construction



For the main upper hull I used what I think is a paint ball holder I found under a hedge, in fact I found 3 of them whilst walking the dog. The lower section is made from a gas flue pipe recovered from a skip. On a side note it's always a good idea to test primer on the plastics being considered as some won't take paint so test it first.



The command section is the front cockpit of an old chopper model I had lying around this is the only model part I used in the build. I widened it using scrap styrene and reinforced it with balsa wood and liberal amounts of hot melt glue gun sticks. In fact a major amount of the construction was done using a glue gun. The engines are made from various sizes of plumbers' pipe again from a skip diving expedition :)

The large side probe is made from a till roll tube, a sealant nozzle, and a plastic stylus for a touch screen handheld pc. The smaller one is a bit of plastic from the bits box and brass rod.

Bumps and lumps where made from ping pong balls which were the biggest expense on this build and lots and lots of putty. I think the blending of the two parts was the most challenging part of the whole job.

Painting

The paint job would be the most important element of the project to get the Foss effect. After looking at lots of images of

Chris Foss's art work on line and taking advice from the guys on the forums I had a sketchy plan of the colours I wanted to use. Some suggestions I took on where to try out a checker board on the ship,

little did I know this was an insidious plan by my fellow modelers to drive me totally round the bend. I persevered though and finished up with a reasonable orange and white pattern along one side of the ship. The masking was done using frisk masking film and was hell to do but as this was a learning experience (this is only my second scratch build ever) and a fun little :) build I stuck with it.

The other side was first

painted gold in the areas I wanted to detail then oversprayed in black as a contrast to the orange/ white side. The finishing of the ship was done using drybrushing and ink washes. I was going to try pastelling but did not think this would suit the look of the ship.

Summary

The build went well if a little haphazardly as far as planning went but it was always meant to be a fun quick holiday kitbash so I'm happy with the final out come. I have learnt a lot doing this and really enjoyed using techniques I've not tried

before and coming up with new ideas to solve problems in the build. I would wholeheartedly recommend doing something like this to anyone burnt out on a long project or

the resin dust is clogging up everything then find a handy skip with some unusual shapes and have a go at a foss inspired ship.

Blitzspear

Readers Gallery

This is the reissue kit from 2000. The car has different rear tires, aftermarket detail parts on the engine, bent aluminium tubing exhaust pipes, and red MV lenses added to the taillights.
I modified the skeleton by refining the details, adding boots, and reposing the left arm and hand.

David Whitford

Ken Skifington

This my own design the model was made from the AMT/Ertl Star Trek Adversary 3 Piece Set, Romulan Warbird & Klingon Bird of Prey
I took the top part of the Warbird & WarpDrives & cut off a section of the front of the warbird .I Took the Bird of Prey Wings & lower Body parts & added it to the under section of the front of the Warbird.Then I painted it with Modelmaster Aluminium & Steel.I called it Romulan War Hawk

Roger Levionnois

Sean Ravencraft

This is a kitbash from an extra wing section of a Monogram F102, I added a Harrier engine section to it, an ME 110 nose and a concept F19 stealth cockpit. The upper wing surfaces are sheet styrene, decals scavenged from the parts bin...a vertical stabilizer from an F5 and scratchbuilt guns. Being from an electronic warfare squadron, I added an ECM pod to the bottom for good measure. The engine effect is a mixture of dry-brushed layers of reds and orange, with florescent orange and Future floor wax as well. The metal finishes as well are over-brushed and "Futured" to give them a glossy hot look.

Jim Vasilatos

Showcase

Pirate Blaster

By Doug Purcell

My pirate blaster has been an ongoing project for almost 3 years with many changes over time... a sort of "evolution". It is my first attempt at an all metal parts gun with no major component made of resin or plastic or painted to mimic metal. The majority of parts were machined on professional equipment (the benefit of working as a machinist) but many of the components could be made on hobby equipment.

The stock started as a scrap board from a hardwood pallet, there's even a nail hole or two still showing! An important thing to remember when working with wood for a stock is to work with the wood grain this maximizes the strength of the wood in places like the wrist and grip area. I laid the basic shape out on paper (as a window) and moved it around the board until the wood grain seemed to flow nicely along the entire length. The rough shape was cut out on a band saw, leaving about 1/8 of an inch extra for the "oops factor". The barrel groove was milled into the top and the flats on the top were carefully flattened while still in the mill. The shaping of the belly and the grip area was done with an air grinder with a

wood rasp drum in it. The wood was left a little big at this point to allow for my method of finish shaping and colouring the wood. Using a propane torch I scorch the surface of the wood until it chars slightly then using a file and sanding sponges I begin to flatten and smooth the wood as it whittles down to the final size. A few things happen when using the flame to work the wood; the wood darkens and gets a wonderful depth of look to it. The heat tends to harden the wood and makes sanding considerably easier and it completely removes the wood grain "fuzzies".

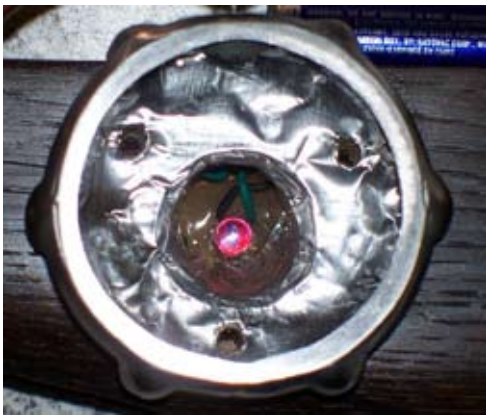
I use a linseed oil for the finish because it can be slowly built up and can still be modified and the edges blended with minimal effort. You can even still use the torch on it afterwards to change areas and to add extra colour. To achieve that dirty and old look I rub in graphite powder between coats to dingy it up. Rubbing the blackened sanding dust into the wood grain can help too. Wood stain can be used to vary the colour but you may find it completely

unnecessary.

The barrel assembly consists of a solid brass rear end with a step turned on it to allow a piece of aluminium pipe to shoulder onto it, then a centre brass section with shoulders for the aluminium pipe and a step down to a smaller shoulder for the copper "barrel" which is topped off with an aluminium muzzle. The rear brass block and the muzzle are tapped for a rod to run down the centre of all the

parts and hold them together (like the centre rod on a table lamp).

The trigger and trigger guard is a solid block of aluminium sitting in a milled pocket underneath the gun. The barrel assembly holds the batteries in a pocket and conducts the current to the LED used to light up the “aether power source porthole”. The LED itself is set rather far down inside the wood to get it to focus on the window and illuminate it more effectively. It has an odd depth perception effect when looking at the window, like it should be deeper than the guns’ width. To colour the glow I simply coloured the tip of the LED with red and blue permanent markers.



I added some details to give it a retro flintlock feel. The cleaning rod and the hammer are made from various fittings and washers I constructed them all in metal to keep with the overall theme. The pommel and heatsink is just a drawer pull knob and a stack of washers on a threaded rod glued into the wood.

The next thing planned is a side plate for the side opposite the porthole and then I will be electro etching artwork into the barrel assembly and trigger

guard. The grip area seems a bit plain still and I’m thinking of doing a silk string wrap, a sort of katana-like detail. Hopefully I will “finish” the blaster in my lifetime! I’m very open to suggestions on details to add....shoot me a message if you have an idea! thedapblasters@yahoo.com and title it “blaster details” so the spam filter won’t ash can it!

Issue 3 Out July 30th

The first of a two part Interview - With Modeling Legend **Martin Bower**

Resources - Our little guide to helping you out with a list of sites that supply models, materials, images, and plans

Snapping Plastic - The First Part of by **Roberto Williams**

Endeavour - The final part of John Micaels Build

Dark Elf - A nice figure build by Jacky Malins

Mould Making Techniques – A guide to making Silicone and Latex Moulds

Techniques

Mastering a Tholian Web-Spinner

By Pat Tomlinson

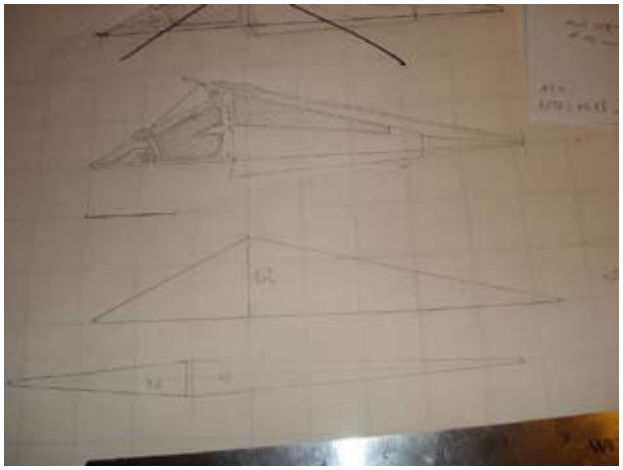
A few months ago I was watching one of the great mirror universe episodes of "Enterprise" when the new (old?) Tholian Web-Spinner hit the screen. I loved it immediately so much so that I decided to build it but with no kit available what's a model geek to do? In this case the answer was a simple one. Scratch-build it. Now I have a fair amount of conversion and scratch-building experience already but even if you don't one could hardly ask for a better starting subject. The Web-Spinner is all straight lines and angles. As such construction is a snap so log as some proper planning is done before you start cutting plastic.

Step one is collecting reference material and the fastest way I have found is through the Internet. Often I'll hit Google and browse through their image search feature to see what sorts of pictures I get.

If the major search engines draw a blank there are many online communities full of like-minded (many of them insanely talented), who are willing to help with some of the more obscure subjects. The two I frequent are Starship Modeler and Resin Illuminati, although there are many others.

Once you have your references it's time to make scale drawings. If you're lucky you found orthographic (three-view) images in your reference hunt. If so then you just need to adjust the size of the image to match the scale of your model and print them out. This gives you easy measurements on the fly as you build your model. If you didn't find three-views you'll need to draw it out to scale.

I decided early on because of the unique design of the Web-Spinner that I was going to have it cast. The Web-Spinner is trilaterally symmetrical, which is just to say it is one part repeated three times. I



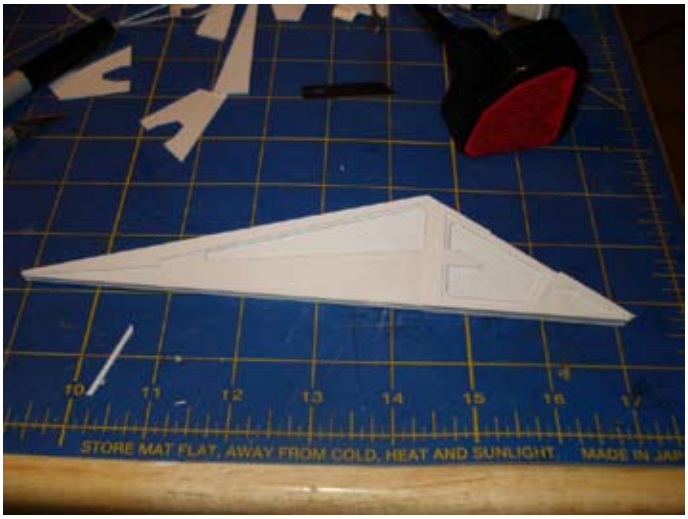
decided to make just one part and then have it copied for several reasons. One, I'm inherently lazy and didn't want to make the same part over and over. Two, even if I weren't lazy making three large and visually complex parts perfectly identical to one another would be very difficult. Three, having it cast meant it could easily be remade if I wanted more copies in the future.

There are several important considerations when building a model to be cast. Firstly there can't be any deep undercuts, over-hangs, or pass-throughs. Very sharp acute angles can also be a problem because they tend to trap air. You must always keep in mind that the parts being cast will need to come out of a two-piece mold. Visualize how your model is going to be broken up into pieces that can be molded before building begins. The best way to do this is to imagine how it would look if it were an unassembled plastic model right out of the box. Remember those parts all came out of a two-part mold.

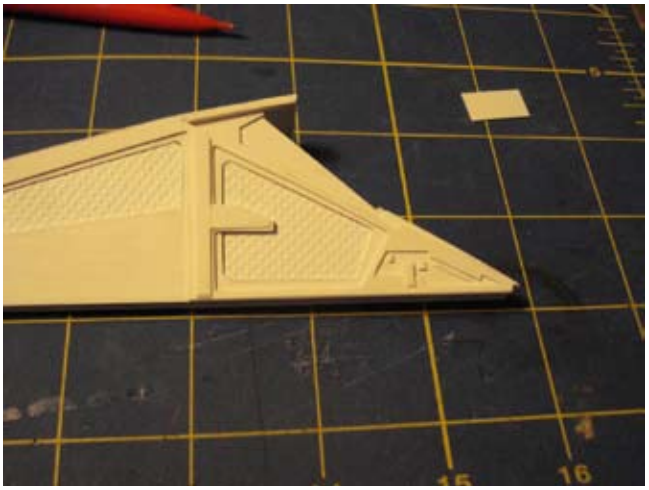
Now it's time to start cutting plastic. The Tholian Web-Spinner started out as a simple wedge shape. This shape was the core upon which layers of detail were added.

To make the additional layers I made multiple copies of the scale drawing and cut out each new layer with

a hobby knife and steel ruler. This paper template was then glued down with a water based glue stick to the plastic to be cut, ensuring accurate mirror image

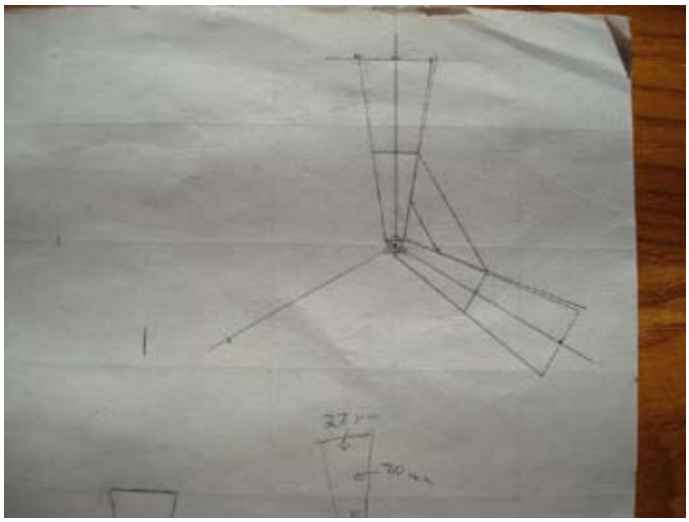


duplication for each side. This was repeated with each layer of detail until the model was built up.



Small bits of styrene were added throughout to flesh-out the detail.

Because this part was going to be repeated three times it was critical to get the angle of the facing plates right. A mistake of even a couple of degrees

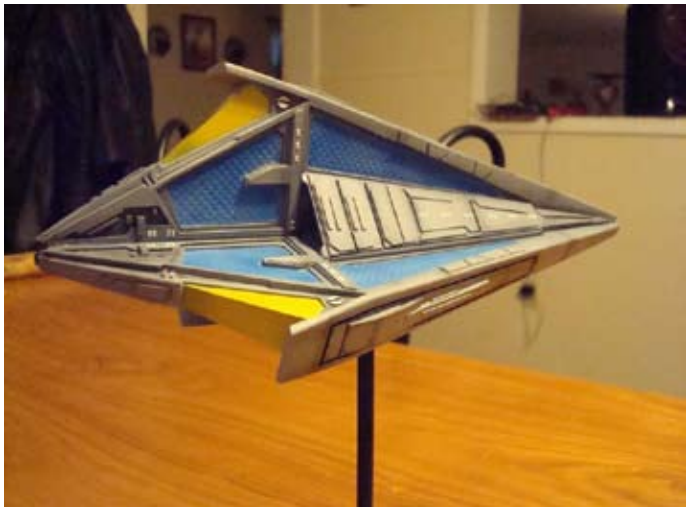


would have been amplified three fold on the finished model, leaving a large gap for the builder to fill. So drawings and precise measurements were made before cutting the angles.

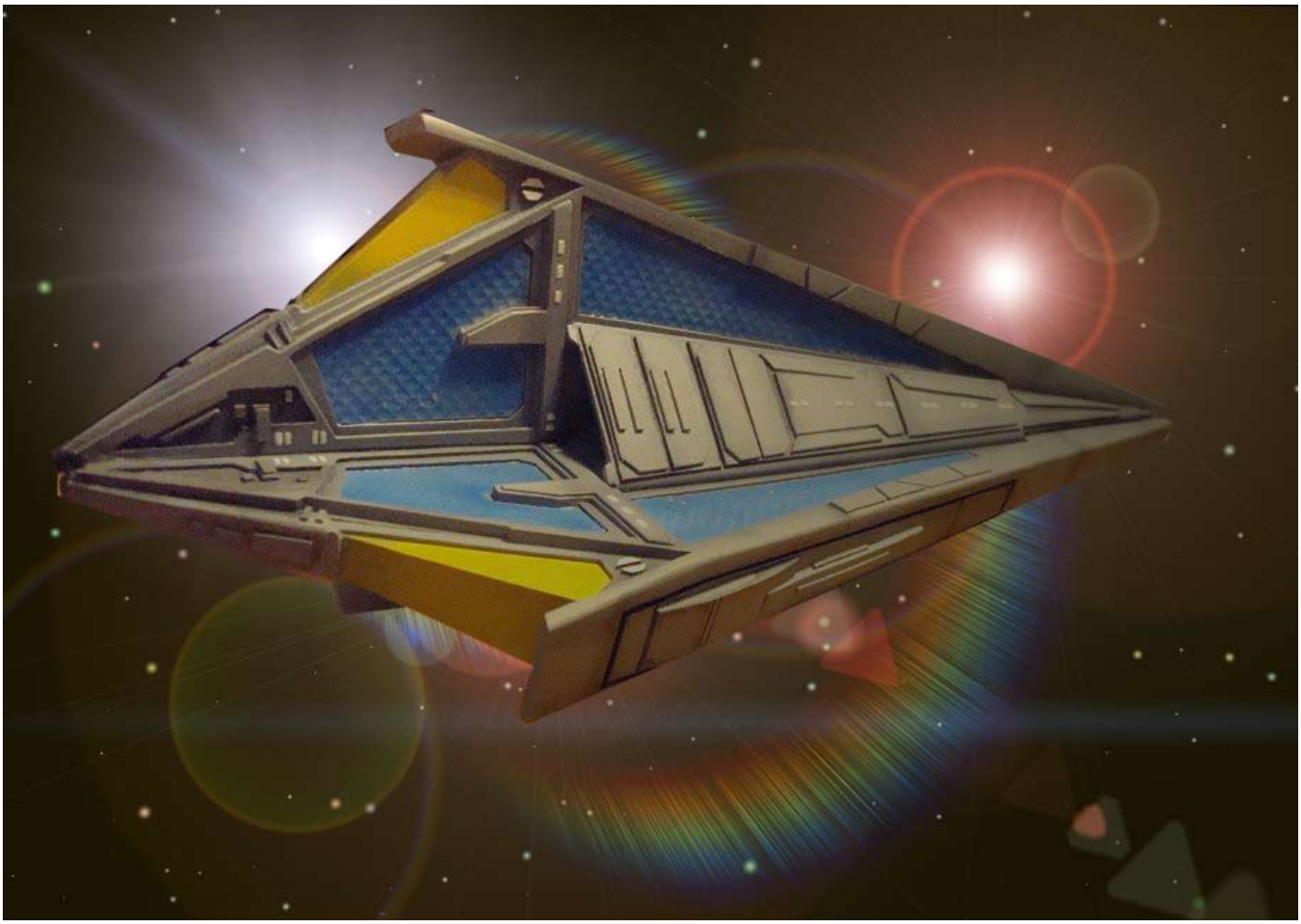
Now it's nearly ready for casting. A good caster will make an identical copy of what you give them. This includes any blemishes like fingerprints, sanding

marks, even the shiny trails left by plastic glue. For this reason I spray any parts to be cast with primer which gets sanded down to eliminate these imperfections.

There are many reputable casters out there and just as many amateurs, so selecting a good is important. Personally I use Controlled Energy Designs out of Tampa exclusively. The proprietor, Erin Lantz, is an artist.



With the casting complete the hard parts were done. I assembled the three parts with superglue after giving them a good wash.
Priming follows. Then a simple finish with Testors enamels and a light wash of black acrylic complete the project.



Out of the Box

Time And Relative Dimensions In Styrene

By cfx

Greetings fellow modelers. I have been bestowed the great pleasure to share with you a little of my T.A.R.D.I.S build. This will prove a little difficult as the request came in after I had built it so I have no build pictures to share with you all.

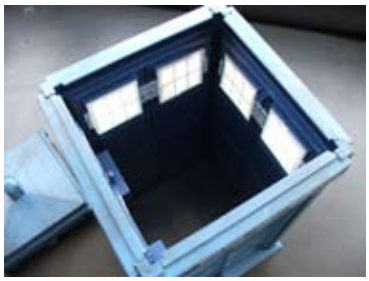
As many of you know, Airfix has been going through some rough patches, but fingers crossed, their impact on the market shall be grandiose again. It's a time to take chances and tap into work not easily available before. Now their first gamble has been supporting British sci-fi and tapping into the Doctor Who franchise with the –Welcome Aboard- kit. The release consists of the TARDIS and two figures; one is of the current Doctor and his assistant of the period.

I have always wanted a T.A.R.D.I.S, its one of those fantastic concepts that never got an appreciation as a regular IP kit before. With the resurrection of the Who franchise quite a few toy editions did emerge, but I remained patient for that elusive kit and am happy that it has finally arrived. This report will focus on the T.A.R.D.I.S itself.

Word of note: Although the kit comes with a rough interpretation of the interior and the command console, I decided not to utilize these build options. All I wanted was to build the vessel whole so discarded the figures and the interior options so this won't be an intricate write up, but a simple out of box build.

So let us begin.

The T.A.R.D.I.S pieces come molded in blue plastic with a nice wood impression embossed on the surfaces. You basically get three repeat sides, a 4th modified to be the front and have a working opening door. There is also the bottom platform and the top which will require 3 AA batteries for it has a sound card to make the travel noise and a blue LED to represent the Police light.



Build up is very easy, and what the design offers is for the top to be removable (so you can change the batteries when need be), and the top cleverly locks into place on a stem of the moving door (so they work in unison, basically, when you open the door, the slider switch on the tops underside activates the light and sound chip). The windows and light stem are of course clear plastic and detailed nicely.

For me, the best approach was to build the model first and then paint it.

Construction of the ship itself was easy going. What requires patience is masking the windows. I used masking tape and masked the inside of the windows first which gave them a lovely bleached out look which in my opinion is very close to the look of them on actual

T.A.R.D.I.S references.
For the outside, after masking, I used an exacto blade to expose the rims for painting.

For the painting, I had been thinking about the best approach and look I wanted. Mostly toying from the very battered and weathered look I seem to recall from my childhood, to the almost pristine look of the current series. In the end, I opted to go for something in between with no chipped wood exposition.

I primed the model with Halfords grey primer which gave it a nice intermediate base level to start painting with. I then selected to use Plasti-Kote Harbor Blue as I think the blending would work effectively and it has the right enamel quality to give that DIY garden shed paint look if you know what I mean. When I felt satisfied with the overlay, it was time to try and get it looking better. I used games workshop Chaos Black and proceeded to dry brush the space dirt onto its surface. I was going for a kind of horse shoe shape working downwards on the panels and bays and following any routed shapes (mostly on the roof panel).

I used enamel brass for the handles and door lock. I had a brittle brush and this helped make the blue and brass enamel react a little to give it a bit of a scratchy weathered look.

Lastly, I applied the decals (which in this case are a sticker sheet). That's pretty much all there was to it.

It's a good little kit and I was quite happy with the end result.

Techniques

A Guide to Weathering with Chalks and Powders

By Rob 'Seamfiller' Hey

"Weathering" is the general term used by modellers to describe the process of turning a model of a showroom prototype into a more realistic and lifelike representation of something miniature. There are a myriad of ways of achieving this but here I am concentrating on one of the least used, yet versatile methods.

In recent years a relatively new product has been available. Aimed primarily at the military modeller market Weathering Powders are really only a re-working of a technique that has been around for many, many years: Artists' Chalk. Often known as 'pastels' chalks come in a wide variety of colours and shades and are almost always much cheaper than the specialised powders. Even when there isn't a chalk available you can often find another powder to give the effect you need. The use of coloured powders to shade or weather a model can give a realistic and subtle effect (after all, part of 'real' weathering is the accumulation of dust, dirt and grime on an object).

For hardware, powders can depict dust, carbon, dried mud and even general wear and tear. For figures powders can be used to create shadows or highlights on clothing or even flesh tones. You may even find yourself using them instead of washes or dry brushing.

What to Buy and Where to Buy It?

Basically, you want something that can be reduced to a powder easily and then applied to the model. Although I will be referring to these as 'chalks' but they are known under different names by different brands but most usually they are known as 'Pastels', 'Hard Pastels' or '*Carre* Pastels/Chalks'.

There is an important word of warning here though as there is a type of pastel that has an oil-based binder. This produces a stick that is more like lipstick and is completely unsuitable for modelling. These are often called "Oil Pastels". So-called "Soft Pastels" are usually suitable (e.g. Windsor & Newton, Daler/Rowney & Conté) but some companies use this term to refer to "Oil Pastels". Nothing is ever straightforward is it?

More recently introduced we also have 'water-soluble' pastels. These are basically watercolours reformed as sticks for drawing. Although not unusable, I can't recommend them for weathering purposes because they can change colour, shade and intensity a lot more than with standard chalks when you eventually varnish.

Most reasonable artist suppliers and even some stationery shops stock pastels of various brands. To be honest, brand has never been much of a concern to me except perhaps for colour choice. You can pick up a selection of 24 shades for less than £5.00 (some of which you may never use) and individual sticks can range from 80p to £2.80 depending on brand.

A stick will last a very long time (I have a set I bought at WH Smiths some 30 years ago and only one or two of the sticks have been finished). There also appears to no shelf life but as with any coloured medium I suggest storing them away from strong light.
In addition to chalks there are other things that can be reduced to powder and used for weathering – more about those later.

Then of course, there are the relatively new weathering powders. These are generally aimed at military modellers and really are very good. However they do work out quite expensive in the long term. Apply them in the same way as chalks.

Other things you need

Most powders will be applied using a brush. I

recommend only brushes made of natural hair (e.g. squirrel, camel, badger, etc.) or cosmetic brushes (which are designed for applying powder). Do not be tempted to use cheap brushes. Apart from the usual problem of hair-shedding, manmade fibres are usually smooth and do not hold powder very well. You will need a selection of shapes such as flat, round and pointed as well as a choice of soft and stiff bristle.

In the techniques to follow we will also use natural sponge (again, available at artists' suppliers), cotton-buds, cotton wool and foam rubber.

You may want to invest in a good quality plastic eraser (like the Staedtler Mars Plastic eraser) as well as an artists' kneadable eraser. It's a good idea to have gloves, if only to prevent fingerprints and mess. Cotton, latex, vinyl or nitrile gloves are fine – the choice is yours.

Preparation

The model should have a matt finish with all markings and decals in place. Chalk weathering will work on gloss but you'll use a lot more powder and it's harder to get exactly the effect you want. In any case, chalks and powders must be covered with a coat or two of varnish so you will find that something with a really glossy final finish may not lend itself to chalk weathering.

There a different ways of reducing the chalk to a powder and each has its merits and uses. Each method produces powder of different fineness and the fineness of the powder can determine the eventual effect.

In general really fine 'dust' is used for general wear and tear, shadows, highlights and shading. A coarser powder is used for more specific and localised wear, 'dirtying-down' and damage.

Scraping: This is the method I use the most. Remove the covering sleeve (if any) and holding the stick over a clean, dry pallet or tile, scrape the surface away from you. I use one of the larger scalpel blades, X-acto blades or a Stanley knife for this.

Craft knives (especially the 'break-off' propelling kind) tend to snap, so it's best to avoid using these. The fineness of the powder will depend on how much pressure you use and what angle you hold the blade at. A light pressure with the blade at a shallow angle will produce a finer powder.

Sanding: Take a fairly rough grade of sandpaper (40 or 60-grit is about right) and rub the chalk stick in a circular motion with fairly light pressure. Tap the dust into your pallet or dip your brush straight into the resulting pile. This method won't produce much powder at any one time but is great for when you just want a small amount and the result is finer and more uniform than you get with scraping. This method is also best for mixing two or more colours of chalk.

Grinding: Break off chunks of chalk and grind them as you would with a pestle and mortar. This is really tedious but you can eventually end up with a really fine dust at the end of it all. You can also use grinding as a second step after scraping or sanding in order to make an even finer dust.

Before you start, think about the effects you want to achieve. Consider what type of weathering it is….

General weathering and grime: Look at a car that hasn't been washed for a while, look at the pattern of dirt. There will be a general layer of dirt overall, dulling the finish and softening the colour. As you get closer to the road, the dirt will gradually get thicker and deeper in colour. The front and rear of the car tend to be dirtier (the front more than the back) and the dirt goes up the vehicle higher at the front and rear than it does in the middle. This is just an example of how you can plan your weathering and the effect you want to get. Consider too the environment the model would be in and choose colours accordingly. Use lighter colours for wintry or desert environments, darker for temperate climates and really dark for space. This is general weathering will be the basis of any else to follow for specific areas of more detailed or heavy weathering. This is where you are likely to use the general techniques with softer brushes and finer powders.

Heavy weathering: This is specific, heavy weathering beyond general wear and tear that relates to the particular subject. Examples are mud, battle or impact damage. Here you will be using the more aggressive application techniques such as a stiff brush, cotton bud or foam rubber. Again, try looking at something in real life and study the patterns of

heavy weathering. Also consider the direction the object would be moving and how fast. For example, a blaster strike on a fast-moving fighter will stream back further along its length than it would if it were moving more slowly.
More than likely, what you want will be a combination of general and localised heavy weathering.

Application

Now, we get to the important bit.
The colours, method and tools you use to apply your powder will determine the eventual effect you get on your model.

Don't restrict yourself to the colours you have in

front of you. Just like paint, you can mix colours to get something else. The difference is that the individual particles of powder will not change – just the overall effect.
One thing that you must bear in mind is that whatever you do, go light with the dark and go heavy with the light! The reason for this is that your final varnish will actually tone down lighter and subtle effects whilst it will enhance stronger, bolder and darker effects.

Brushes

This is what you'll use the most.
Dip a dry brush into the powder and apply to the model. It's as simple as that! Well, not really. The type of brush, the fineness of the dust, how much you load onto the brush and how you apply the powder will all determine the effect.

I can only describe the effects you can get in general and the best way to find out is to experiment. That's how I've learned.

Softer brushes will tend to deposit powder onto the surface model whereas stiffer ones will actually work the dust into the paintwork. This means the softer brush is usually used for general weathering and the stiffer brush is for smaller areas of more intense discolouration.
A round or mop-shaped brush will deposit powder over a wider area than other brushes. They also tend to be the softer brushes. Flat brushes give you more control (whether soft or stiff) and allow you to shape the weathered area more precisely.
A large amount of powder on the brush will give a halo or corona of colour fading away from the centre. Small amounts of powder can be delivered more precisely with little spread away from where it is applied. Finer dust will get everywhere, so it best used where you need general coverage. Larger grains of dust will tend to act a bit like tiny crayons, 'drawing' a tiny line or spot on the model obviously better for more and deeper colour. If you lightly dust the powder onto the model the effect will be more general and even. A stabbing motion will tend to create a spot of colour. A traditional brush stroke will result in a spot of colour with a tail of powder fading off. Changing the stiffness of the brush will have a marked effect here.

Combining the above will give you all sorts of different effects. Again, I urge you to experiment.

You can also use other things to apply powder. Each has its uses and gives different results.

Cotton buds (US Q-Tips): You are able to use more pressure as you apply it to the model. This is good for heavy weathering like carbon scoring (battle damage).
Cotton Wool: This can give a really subtle, general dusting. Good for overall 'dirtying-down'.
Foam Rubber: This is part way between the two above and the effect can vary depending on the

density if the foam rubber.
Fingers: Yes, you can use your finger; though I suggest you only do this with gloves on otherwise you'll deposit sweat and grease on your model as well as chalk. This technique is only for REALY grimy situations.

Alternatives to Chalk

As I've mentioned before there are other things that can be used for weathering besides chalk or weathering powders. These are ones I've used and there are probably many, many more.

Artist's Charcoal: This is really useful for intensely black areas such as exhausts and carbon marking.
Metallic Powders: These are great for making your topcoat of paint look like it's wearing through to the metalwork. Apply more in small areas to replicate where paint has completely worn away. The most common are Aluminium and Gold (brass). They tend to be expensive and are not as readily available.
Ash: This one may be a bit controversial and I cannot encourage anyone to smoke – particularly not for your hobby – but cigarette, cigar and pipe ash are extremely good for general grime.
Real Dirt: There's an almost inexhaustible supply of earth, compost, soil and dried mud out there. Grind it up, place it on a paper towel and pop it into the microwave for a couple of minutes. Then grind up as fine as you can.
Pencil & Pencil 'Leads': These can give a nice metallic sheen to your weathering. This is especially useful for engines, equipment bays and weaponry. Anything harder than HB is not of much use and if you have anything softer than 4B you may as well use charcoal. I find the grade 'F', originally designed for use on polyester draughting film, is my favourite.

Other Ideas

Mix equal quantities of black, dark blue and light brown. Place a drop of water on the model and the drop a fair amount of the mixed powder into the drop. Now blow hard (a straw will help) in the direction of flow. Let it dry before gently blowing away the excess dust. Instant oil stains.
Mix powder with a little fine sawdust and make a paste of this with some matt varnish you have created instant mud or, if it's white with a touch of light blue in it, snow. Light brown with a fair bit of oxide red and you've got Martian soil.
Dampen the model lightly and then apply a light, general dusting of a medium to dark grey and then wipe off with cotton wool or a lint-free cloth. You will find panel lines and seams nicely but subtly highlighted. I find this technique easier to get right than washes and a lot more realistic than the current fashion for cartoon-like heavy panel lines.
Never get rid of your excess chalk dust. Pop it into a container (film canisters are great) either mixed or in separate colour groups. It could easily appear on your next model.
Apart from mixing colours, you can build up different layers of weathering. This is most successful if you spray a thin mist of matt varnish between layers. Without the protective varnish layer you can unintentionally mingle the various layers.

Not Just for Hardware

Several years ago I was commissioned to do a large figure (a 1/5th Marine from ***Space Above And Beyond***). For some reason, the shading wasn't going well using traditional painting techniques. In desperation I tried using chalks for doing the shadows, highlights and tones. I was pleasantly surprised and the model was commended at the IPMS Nationals.

Essentially there is no difference in the techniques used in weathering hardware to those you will use when shading figures. The main change will be in the selection of colours you use. Another change is that when 'layering' different colours it is probably best not to apply a coat of varnish. This is because you are trying to blend colours and tones into the base colour to achieve a realistic effect of light and shade falling on a figure.

This is not going to be an exhaustive description of

how and where one shades figures – that's a subject on its own – but I will provide hints on using chalks to achieve the same results as painting can.

Remember that you are not trying to get a solid block of colour but rather you are trying to lighten, darken or tone areas of the base painted colour. Also remember that as with weathering, the final varnish will tone down the effect of lighter tones and highlights. In this respect, you have to think a bit like a stage makeup artist and be bold.

Shadows in clothing: Use a dark purple chalk (or a light purple darkened with black). Use darker shades in more darkly shadowed areas. You can also add a bit of a colour similar to or the same as the base colour to help with toning.
Highlights in clothing: Basically, all you need is white this is because you are only shading the base colour to make it lighter. However you can add some chalk that is similar to or the same as the base colour if you wish – it can help with blending. Apply more white in the very brightest areas. On really dark clothing you may want to use a light grey or light brown for highlights.
Shading skin tones: For human skin tones you really only need four colours: white, yellow ochre, raw umber and burnt sienna. Mix these in different proportions and you can get virtually every skin tone you need from the brightest highlight to the darkest recesses. Sometimes, judicious use of crimson or mauve can add character to shadows on skin and dark blue can depict beard stubble. I'm afraid that with aliens you'll just have to make it up as you go.

What if it goes wrong?

That's what the erasers are for. The plastic eraser will clean up a very specific area. In fact you can use this to 'clean up' an area that does not need much weathering, such as a newly replaced panel.
The kneadable eraser is for more general clean up when you've either overdone it or just plain go it wrong. Blue-Tac works quite well but be careful as the oils in it can discolour the paintwork.
Wetting the model and using a cloth or cotton wool may remove large areas of powder but what you don't get off will turn to mud and will get into every nook and cranny on your model.

Remember that you won't be able to do anything once you have applied your varnish coat and sealed in the chalk.

Finishing

Once you're happy with the results you need to add coat or two of protective varnish usually matt. This will have to be sprayed on because brushing on varnish at this stage will drag the powder off the model and into the varnish. It may be very artistic but not what you want! Gloss varnish over most weathering looks pretty silly unless you are applying matt varnish over specific weathered areas too.
As I've said before, varnish tends to embolden dark colours and obscure light colours and effects you can only establish how much through experimentation.

Finally

All I can do is encourage you to practice and experiment and I hope you get results that will make you proud.

What You Need

Tools
Craft Knife
Brushes

Materials
Chalks
Sand Paper
Charchol Pencil

Build Project

Packaging your Monsters

By Professor Eggstien

For this issues build project The estimable editor has decided we should have a little build going on, so after passing some ideas by him we came up with the idea of doing some packing crates to help flesh out those Dioramas for you, personally I think that he was just nostalgic for his birthday ☺ but when your boss packs a death ray you tend to obey with out question.

Ok in keeping with the concept of this item we are going to be looking at two types of crates the first of these is a more finished type like the ark is shipped in Raiders of the lost ark and the other will be a slightly rougher hewn version, similar to those used in ammunition boxes or old style coffins and both can be easily done in a weekend.

First thing for us to do is to have a run down of what we will be using to build these. The basic material we are going to be creating these out of is balsa wood, it is reasonably cheap, easy to cut and is available from any good model shop. The only other items we require is a saw, a sharp knife, a cutting mat, pencil, steel ruler and some wood glue.

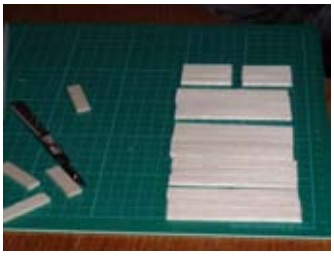
The first stages for these two projects are the same it is only when it comes to the actual assembly that they split off, with this project the preparation to get the strips you need takes more time than to build the actual crates.

The first step is to trim the balsa wood down to a more manageable length, arbitrarily I cut mine down into 300mm lengths giving me two 300mm pieces and 1 slightly shorter length but this can be done to what ever length you need for your purpose, though I would personally recommend if you want it shorter, to keep it at that length and cut it down after.

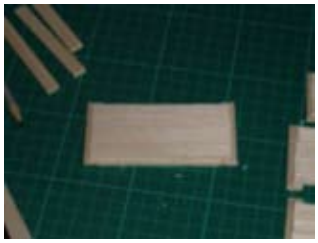
With the balsa at a manageable length the next step is to create the planks that will make up the boxes, after very careful and prolonged calculations, well actually it seemed like a good size, I decided to make the strips 10 mm wide, I carefully marked both ends of the balsa wood, then simply using the steel ruler as a straight edge sliced the wood into strips that would become the “planks”.

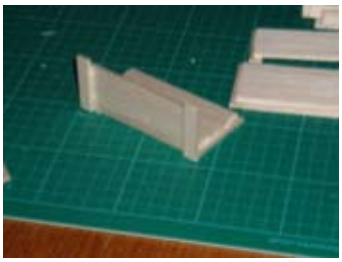
Once the “planks” were created I then needed to cut them down to create the crate. I decided to make it 30 mm high 40 mm wide and 90 mm long, as this seemed a reasonable size for the figure I had. So after trimming the “planks” to the appropriate sizes and quantities, (this is where the project get tedious and the time seems to vanish as you dread the next piece to come) I was able to move on to the assembly.

Now at the assembly stage I decided to start with the sides, I laid out 3 of the 90 mm lengths and cut a strip for the frame allowing for an over hang for the top and bottom “planks” to sit on. One of these frame pieces are required at each end and you have to

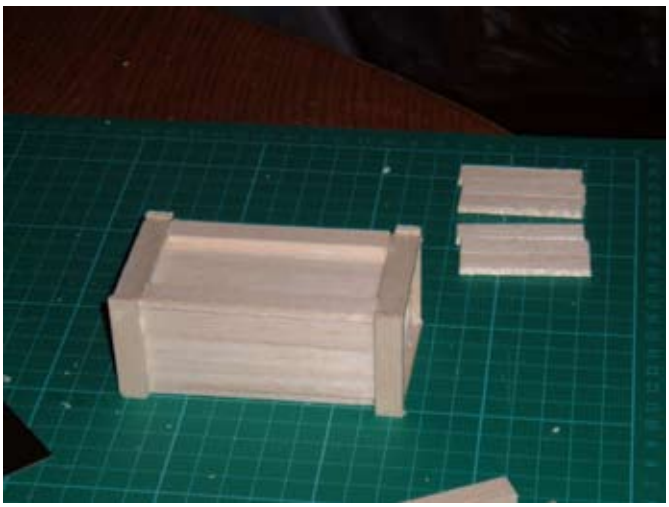


again allow an over hang for the thickness of the sides. Now fill in the gap between the two end strips along the length of the sides so that they are flush at the top with the two end strips. With this done for both side pieces we can move onto the top and bottom pieces. This is pretty much the same as the sides except here





we have to allow enough space with the frame cross pieces for the edge strips to fit overlapping the side frames and allowing room to cover the edge frame at both ends as well.



The next part of the build is to create the edges of the crate, this is done by simply filling in the gap with the strips and cutting the frame pieces down to size to fit in and we have the artifact carrying crate. I would add here that if you want to make a large version of this crate to lay the "planks" vertically rather than horizontally as it gives it a better look and is more realistic to how they're made.

This version of the crate is even easier than the first one, as mentioned above the preparation stages are the same. I decided to make this the same size as the first one for ease of cutting the pieces out, with the construction of this little beauty I started with the top and bottom pieces.

I laid the four "planks" down and glued a side strip down allowing for the thickness of the balsa each side plus the thickness of the strip. The next step is to build the sides this is done in the same way as the top and bottom ones except that the cross strips is only the length of the 3 "planks". The edges of this one are constructed in the same fashion as the side pieces are once glued together you have your "type 2" crate. This one can be made to the size of your figure and used as a "Victorian" style coffin to keep your undead in or to litter their crypt floor, or it can be used as an ammunitions or weapons packing crate to supply your Predator/Alien hunters

What You Need

Tools
Modelling Saw
Craft Knife
Steel Ruler
Pencil

Materials
Balsa Wood
Glue

I hope you have a go at these and enjoy using them to flesh out your dioramas and check out next issue for a Sci-Fi Inspired Crypt.

Material Suppliers

EMA Model Supplies Limited

Antenociti's Workshop

Alec Tiranti

Plastruct

RS Supplies

Maplin

Crafty Computer Paper

LED Light Suppliers

Glow Paint & Pigment

Expo Tools

EverGreen Scale Models

Animation Supplies

Hobbys

Bare Metal Foil

Model Suppliers

Comet Minatures

Gundam Mad

Hobby Link Japan

Frontier Models

Netmerchants
Federation Models

Cultman TV

Stevenson International

Antics

Mojo Resin

Monsters In Motion

Retro Resin

Forge World

Games Workshop

Labels, Decals, Plans, & Resources

Jbot Decals

Parts Pitt

Starship Builder

Dr Who Logos

Space 1999

JT Graphics

Star Trek Blue Prints

Star Trek Modelers Reference Guide

Steam Punk

Forums

SFM UK

Resin Illuminati

Model Manufactures

Monarch Models

Moebius Models

Revell

Airfix

Psycho Styrene
Pin UP